CHICKERING & SONS

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO-FORTES.

130 Fifth Avenue, NEW YORK. | 156 Tremont Street, BOSTON.

Chickering Hall, 130 Fifth Avenue, New York.

DUTTON & SON,

No. 1115 CHESTNUT STREET,

PHILADELPHIA.

FBR
M1652
C53a
T.C.

THE HENRY FRANCIS du PONT
WINTERTHUR MUSEUM
LIBRARIES

THE

CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-six years, and still maintain their excellence and high reputation as the

STANDARD PIANOS OF THE WORLD

The prices of these instruments have been reduced, and are as low as the exclusive use of First-Class Materials *and* Workmanship *will allow.*

The Highest Premiums over all Competition *have been awarded these Pianos both in America and Europe.*

CHICKERING & SONS,

130 Fifth Avenue, NEW YORK. | *156 Tremont St.,* BOSTON.

1823-1880.

THE present House of CHICKERING & SONS which is now the oldest and largest House in the Piano-Forte business in America, was established in Boston by the late Mr. JONAS CHICKERING, in the year 1823. At that time the business of making Pianos in this Country was carried on upon a limited scale, and the instrument itself was a very different thing from what it has since become. The best Pianos were of 5½ and 6 octaves in compass; being made entirely of wood, the scale was necessarily small, the stringing very light, the tone was correspondingly small and thin, and the action of a very simple character. Pianos at that time were purely an article of luxury, and were almost exclusively of foreign manufacture. The few American manufacturers then striving to rise into notice were obliged to struggle against prejudice, unbelief and fashion, and also to contend against those many difficulties which surround a new business.

There existed at that time a wide spread feeling that an article requiring skilled workmanship and a nice combination of taste and experience could not be produced by a new community.

The incorrectness of this idea was soon proved by the late Mr. JONAS CHICKERING, and to him more than to any other man is America indebted for having shown that the inventive skill and the physical resources of the country were not only equal to the production of the best musical instrument, but capable of giving to the world a Piano characterized by those points of complete originality which have served as a basis for every improvement since introduced into the American Piano.

From the beginning of his business his aim and determination were to improve the construction of, and develop the resources of the Piano-Forte. And this same determination has been displayed by every member of the firm of CHICKERING & SONS to this day. The result has proved that the American Piano *has been developed in America, and by Americans.*

We claim to be the originators of the American System, and also that from the Inventions and Improvements introduced by us have arisen all of those characteristics which have made the American Piano the Standard Instrument of the World.

THE

CHICKERING PIANOS

WERE AWARDED THE

HIGHEST RECOMPENSE OVER ALL COMPETITION

AT THE

GREAT PARIS EXHIBITION OF 1867, viz.:

THE IMPERIAL CROSS

OF THE

LEGION OF HONOR,

(The highest award given at this Exhibition,)

AND A

FIRST GOLD MEDAL.

This Double Recompense was Awarded only to the House of CHICKERING & SONS.

The value of this Award and its official character placed the CHICKERING PIANOS at the head of the Pianos entered for competition, both for Europe and America, and was a distinctive recognition of the value and merits of the improvements introduced by CHICKERING & SONS, and which have been copied by nearly all the makers of both countries.

EXPOSITION UNIVERSELLE,

PARIS, 1867.

The Awards distributed at this Exhibition were officially classified as follows:

First—The Supreme Recompense, THE CROSS OF THE LEGION OF HONOR.

Second—Gold Medals, (of which four were given), *all of equal value.*

Third—Silver Medals, etc., etc.

CHICKERING & SONS were awarded the Supreme Recompense, THE CROSS OF THE LEGION OF HONOR, and a GOLD MEDAL.

CHICKERING & SONS were the only competing exhibitors who received this First and Double Recompense, and their claims are fully substantiated by the following letter from the official reporter of the Jury for Class X., Musical Instruments.

BRUSSELS, November 19th, 1867.

MR. CHICKERING:

Sir—I cannot refuse to declare, as a member and reporter of the Jury of the 10th Class, that which was undeniably established by the "Moniteur," the Emperor's official paper, of July 2d, 1867, viz.: that there is but one single class of Gold Medals for the Exhibition; that the Decoration of the *Cross of the Legion of Honor constitutes a Superior Recompense, and that it has been accorded you by the Emperor for the merit of your Instruments.*

Accept my salutations,

FETIS,

Official Reporter and Member of the Jury of the 10th Class of the Exposition Universelle, Paris, 1867.

EXPOSITION UNIVERSELLE,

PARIS, 1867.

The Highest Recompense of this Exhibition,

THE IMPERIAL CROSS

OF THE

LEGION OF HONOR.

AND A FIRST GOLD MEDAL.

AND A FIRST GOLD MEDAL.

THIS

DOUBLE RECOMPENSE

WAS AWARDED

ONLY TO

CHICKERING & SONS.

THE

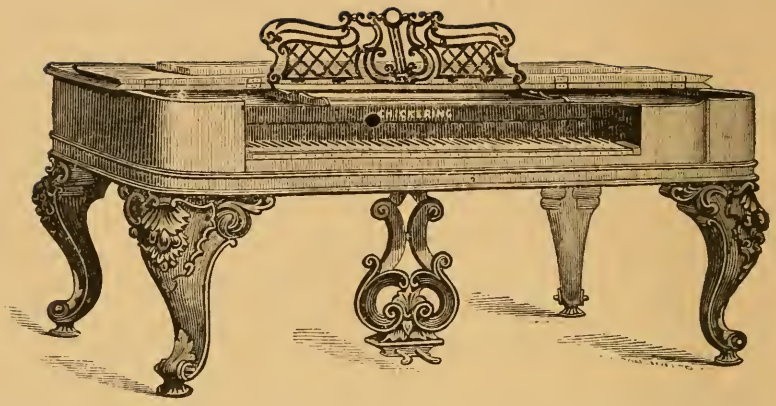
CHICKERING

SQUARE PIANOS.

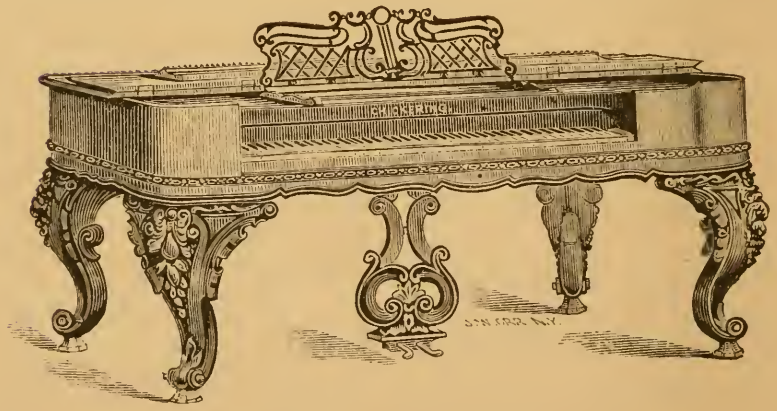
THE introduction of the entire iron frame for Square Pianos, as perfected and brought to practical application by the late JONAS CHICKERING, was the *first great step* in advance; but another equally valuable improvement was the invention of the Circular Scale. This was invented and first used by Mr. CHICKERING in the year 1845, and from this invention, and in connection with the entire iron frame, sprang all the excellence of the American Square Piano. It was not patented, and was immediately copied by every Piano maker in the country. Without this circular scale the overstringing of Square Pianos would be almost an impossibility, as the bass strings running so very obliquely would be brought together at the striking point, and the hammers could hardly be made to operate at all. In fact, the adoption of this scale, which Mr. CHICKERING generously left unpatented for the benefit of the whole trade, has given to the Piano depth, power and tonal beauty. The invention of the circular scale, in short, opened the way for the splendid qualities which distinguish the Piano of to-day, and which have given to the American Pianos their world-wide superiority over all foreign rivals.

It will thus be seen that the two most important improvements in the development of the modern Pianos, from its early inadequacy to its present completeness and beauty, both eminated from the American house of CHICKERING & SONS, and may be justly termed the Chickering System.

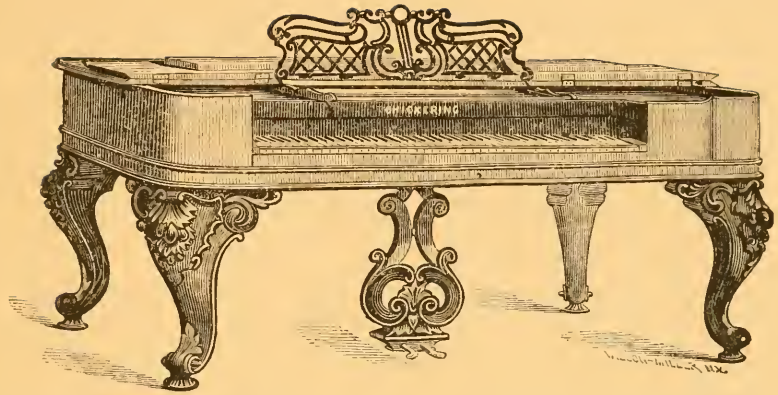
All our Square Pianos have the Overstrung Bass, Patent Double Bearing Agraffe Bridge throughout, Carved Legs and Lyre, Beveled Top, Heavy Sawed Rosewood Veneer Cases, and Solid Rosewood Mouldings.



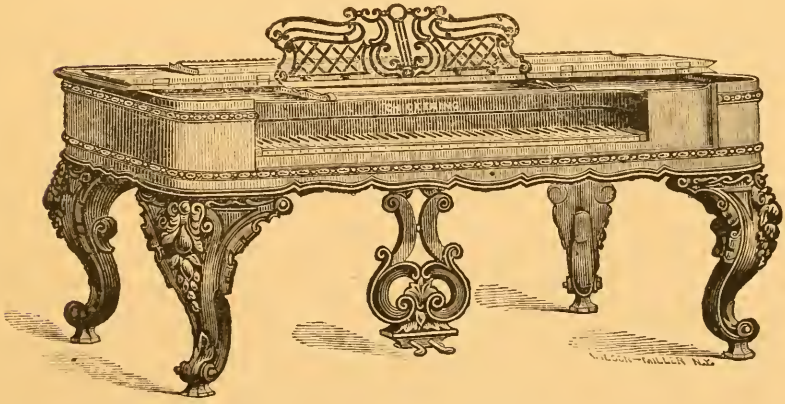
STYLE 1.—Rosewood. 7 Octaves. SQUARE. Front Corners large round. Square Back. Double Mouldings on Plinth. New Patent Agraffe Bridge throughout. Handsome Fret Desk and Carved Legs.



STYLE 2.—Rosewood. 7⅓ Octaves. SQUARE. Front Corners large round. Square Back. Serpentine and Perle Mouldings on Plinth. New Patent Agraffe Bridge throughout. Handsome Fret Desk. Carved Legs and Lyre.



STYLE 5.—Rosewood. 7⅓ Octaves. GRAND SQUARE. All Round Corners. Back finished like Front. Double Mouldings on Plinth. New Patent Agraffe Bridge throughout. Three Unisons in Treble. Handsome Fret Desk and Carved Legs.



STYLE 6.—Rosewood. 7⅓ Octaves. GRAND SQUARE. All Round Corners. Back finished like front. Serpentine and Perle Mouldings on Plinth. Rich Perle Mouldings around Body of Case. New Patent Agraffe Bridge throughout. Three Unisons in Treble. Extra Rich Carved Legs, and Handsome Fret Desk.

THE CHICKERING
GRAND PIANOS.

IN the year 1840 Mr. JONAS CHICKERING produced the very first Grand Piano with a full iron frame, all in one casting, ever made by any manufacturer in the world. This was the starting point of the future excellence of the American Grand Piano. In 1843 Mr. CHICKERING invented and patented an improvement of great importance at that time, which answered a two-fold object. On the upper side or top of the plate, covering the head block, he introduced a cast iron flange, which was drilled for each string to pass through, giving a firm upward bearing to the strings, and acting in precisely the same manner as the present agraffe, and at the same time forming a transverse strengthening bar, which gave a greatly increased strength to the frame and greater resisting power to the pull of the strings.

Grand Pianos of this construction were sent to the first Great International Exhibition in London in 1851, where they created a profound sensation, and were awarded a Prize Medal. This method of construction was continued until the year 1856, when the iron bridge was abandoned, and the present method of casting a solid iron flange on the under side of the iron frame, and running parallel with the wrest plank, into which the "agraffes" are screwed, was adopted. An additional flange was also cast upon the under side, running parallel with the hammer line, to give greater strength and stiffness to the head-block, and by using a double thickness of iron in the rear of the agraffes, where the pin-block butts against the iron frame, additional strength was given to the instrument, and its power of standing in tune greatly increased.

A Grand Piano constructed by CHICKERING & SONS upon this principle was played on by Mr. Thalberg, at his concerts in this country, and created a pronounced success; so great, in fact, was this success, that the instruments which he had brought from Europe were abandoned, and *the* CHICKERING GRANDS *were used at all his subsequent concerts, and a very flattering testimonial was voluntarily given by him to the firm for the superiority of their Pianos.*

An instrument of this same construction was also sent to London in 1866 by CHICKERING & SONS, exhibited to the leading artists of that city. It met with the most marked favor, and complimentary letters were received from the two leading Piano-Forte makers of England, and from twenty or more of the most celebrated Pianists and Composers of that great art centre.

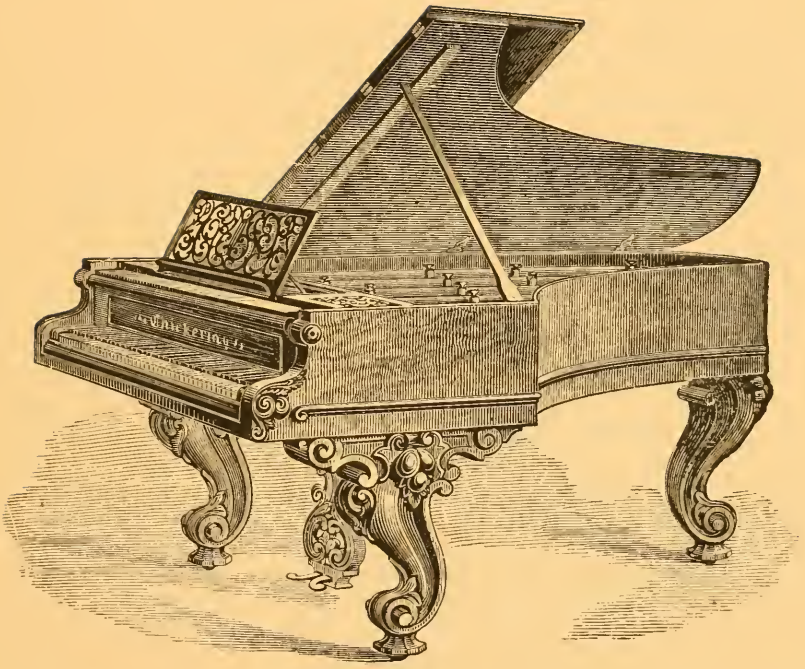
Since that date many improvements have been introduced by CHICKERING & SONS into the Grand Piano. Careful experimenting has been almost ceaseless. More than twenty Grand Piano "scales" have been made in the CHICKERING Factory, and the reputation of these wonderful instruments has not only been jealously guarded, but every device which modern ingenuity could suggest, combined with the long experience of the firm, has been employed to increase the excellence of this great instrument. The final recognition, at the Paris Exposition in 1867, attested in an unprecedented manner the unapproachable character of these matchless Grands. The Supreme Recompense, the Imperial Cross of the Legion of Honor, and also one of the First Gold Medals were the fruit of this magnificent *victory over all the Pianos of the world.* These honors, added to more than one hundred First Prize Medals granted to the CHICKERING PIANOS in America and other countries, increased the patriotic pride of all artistic Americans.

CHICKERING & SONS

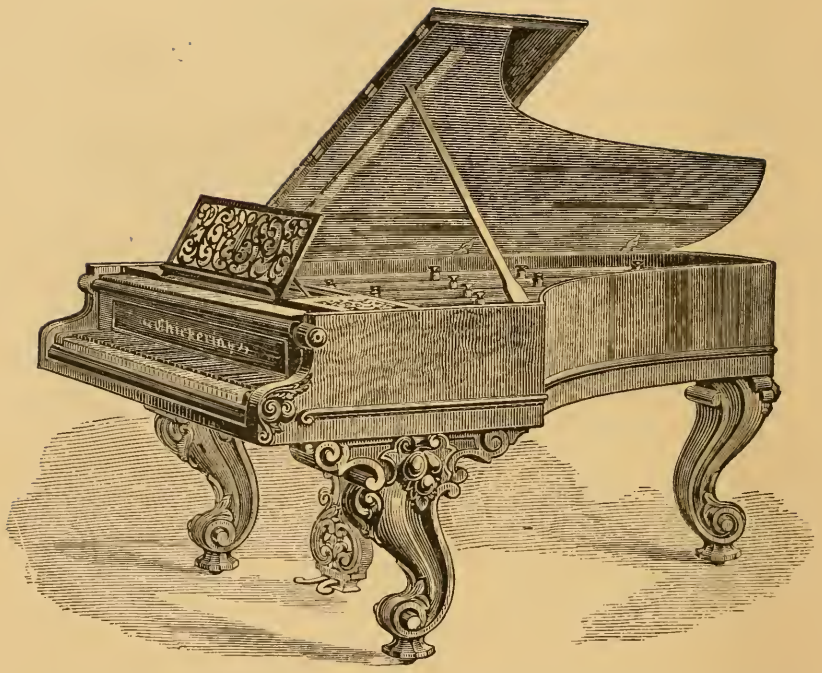
DESIRE TO DIRECT ATTENTION TO THE

NEW PARLOR GRAND PIANO.

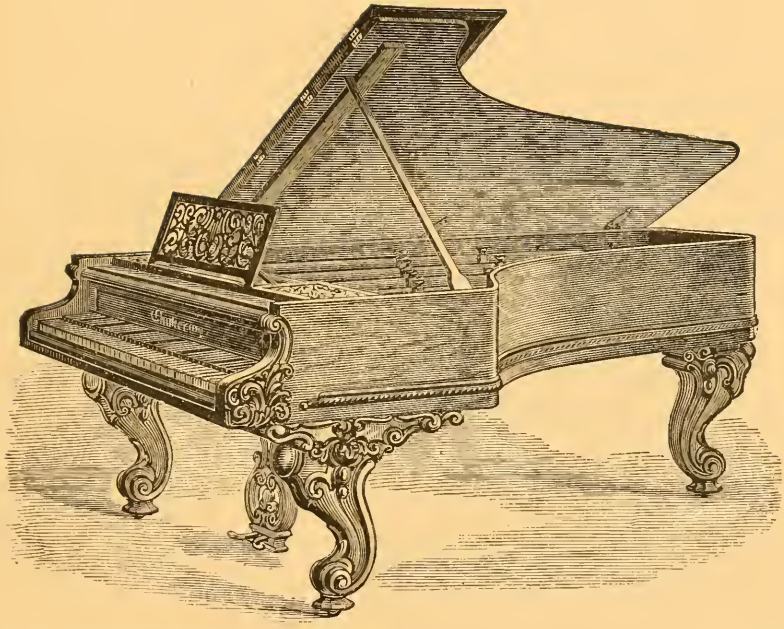
JUST introduced by CHICKERING & SONS. It is considered by the best musical authority to be the *most remarkable* Piano ever manufactured. Although this "Grand" is but *six feet* and *eight inches* in length, the scale is so mathematically perfect, and the overstrung method so refined upon, that a delicacy and depth of tone very nearly equal to the full Concert Grand Piano, are obtained. The great points in this Piano are those of small size and low price combined with the most distinguishing qualities of the Full Grand. For many years such a Piano has been a great desideratum, but the difficulty of combining these elements of small size, great power, beautiful finish and low price, have been too great to overcome, and only very recently have CHICKERING & SONS succeeded in accomplishing the long sought for result. This Parlor Grand Piano is offered to the most critical portion of the musical public with every assurance that it adds to the world wide reputation of the CHICKERING GRANDS.



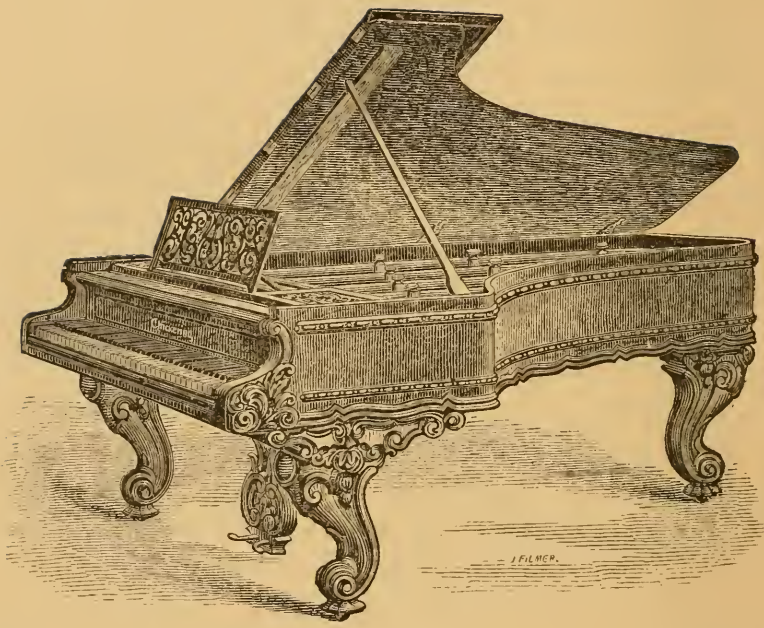
STYLE 6½.—7 Octaves. PARLOR GRAND. Three Unisons. Length, six feet eight inches. Patent Agraffe Bridge throughout. Handsome Fret Desk. Carved Legs and Lyre.



STYLE 7.—Rosewood. 7⅓ Octaves. SEMI GRAND. Plain Case. Handsome Fret Desk. Length, seven feet eight inches. Three Unisons. Patent Agraffe Bridge throughout. Patent Sostenuto Pedal. Rich Carved Legs and Lyre.



STYLE 8.—Rosewood. 7⅓ Octaves. LARGE GRAND. Handsome Fret Desk. Plain Mouldings on Body of Case. Rich Carved Legs and Lyre. Length, eight feet five inches. Three Unisons. Patent Agraffe Bridge throughout, and Patent Sostenuto Pedal.



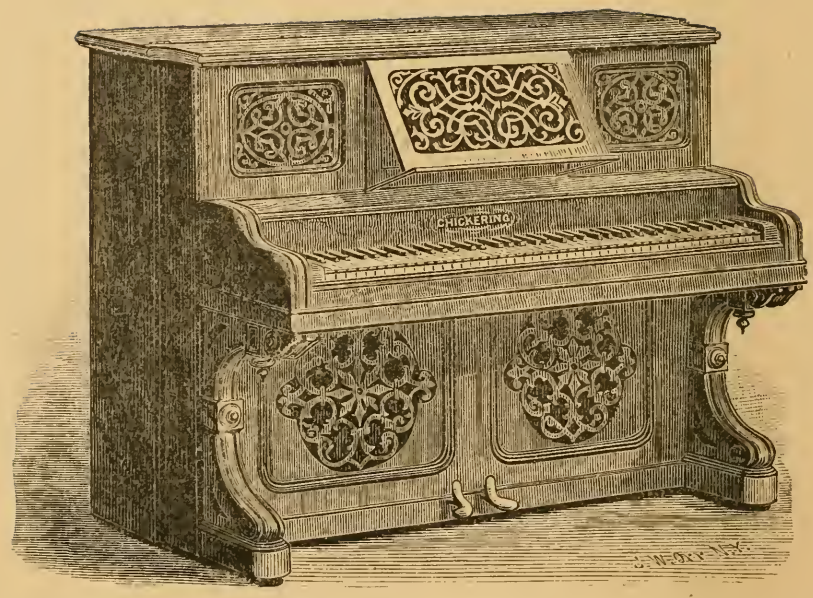
STYLE 9.—Rosewood. 7⅓ Octaves. LARGE GRAND. Handsome Carved Desk. Rich Serpentine and Carved Mouldings on Body of Case. Rich Carved Legs and Lyre. Length, eight feet five inches. Three Unisons. Patent Agraffe Bridge throughout, and Patent Sostenuto Pedal.

CHICKERING & SONS

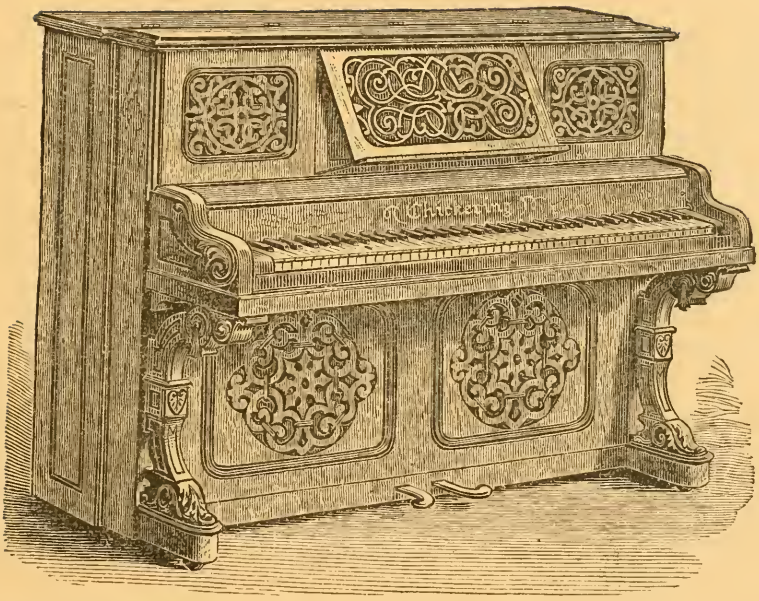
Desire to call particular attention to their New Scales in

UPRIGHT PIANOS,

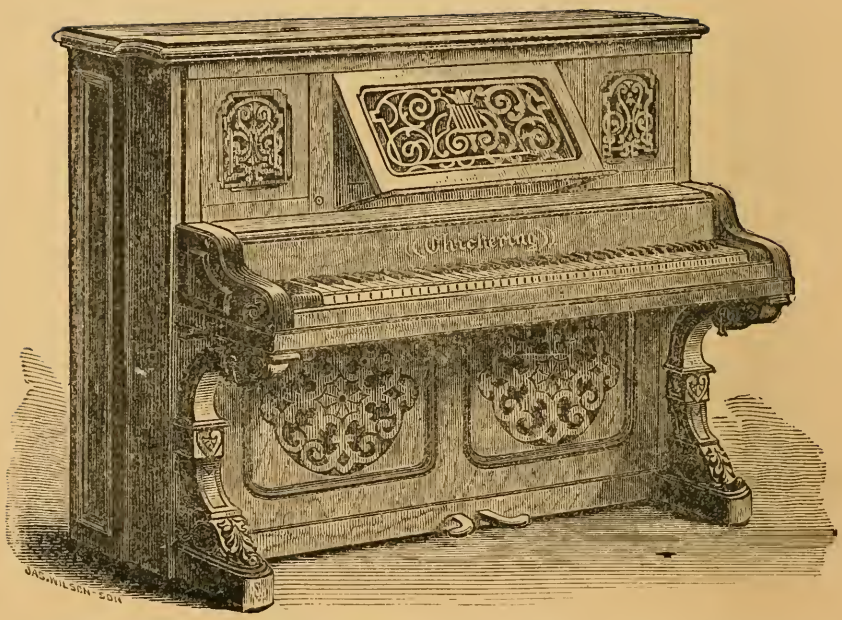
WHICH are presented to the public as the most perfect instruments of their class in the world, second only in real merit to the Grand Piano-Forte. They are all constructed on our New System, which guarantees their standing in tune as well as the Grand Pianos, and supplied with our new patent repeating action, which gives to the performer an exceedingly rapid, prompt, elastic and powerful touch, with a tone clear, pure and sonorous. By the careful use of our new arrangement of the Soft Pedal, a perfect Crescendo and Diminuendo can be produced, thus adding a most admirable feature to the capability of these instruments. We call special attention to our new patent Desk and Fall—most valuable improvements. The Upright Piano is, from its size and shape, rapidly becoming the fashionable Piano-Forte of America.



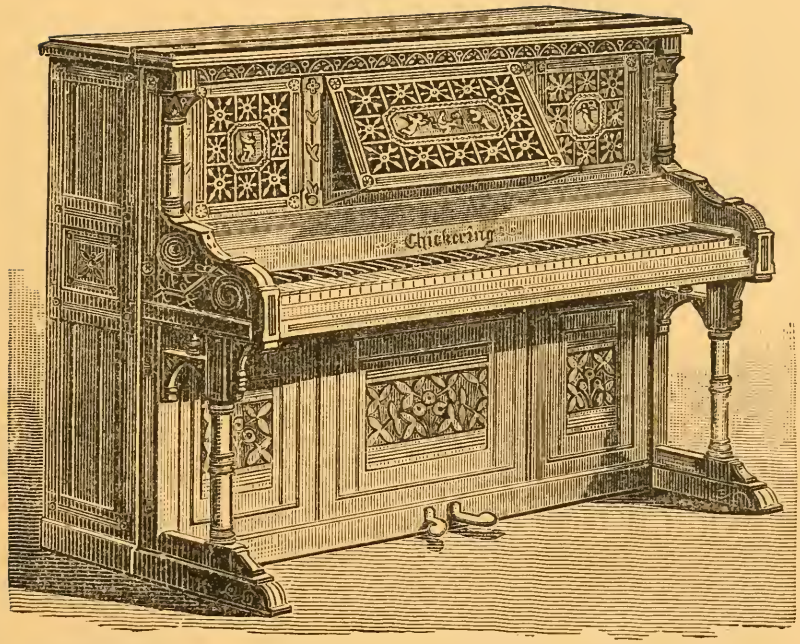
STYLE 10.—Rosewood. 7 Octaves. UPRIGHT. New Scale. Plain Case. Carved Trusses. Fancy Fret Panels. Patent Desk and Double Fall. Three Unisons. New Patent Repeating Action. Height, four feet three inches.



STYLE 11.—Rosewood. 7 Octaves. UPRIGHT. New Scale. Solid Rosewood Mouldings. Carved Trusses. Fret Panels, Three Unisons. New Patent Repeating Action. **Patent Desk and Fall.** Height, four feet three inches.



STYLE 12.—7⅓ Octaves. Rosewood. GRAND UPRIGHT. With Extra Handsome Case. Handsome Carved Ornaments. Extra Richly Carved Trusses. Three Unisons. New Patent Repeating Action. Patent Desk and Double Fall. Extra Fancy Fretwork. Height, four feet six inches.



UPRIGHT PIANOS, in Fancy Cases of Mahogany, French Walnut and in Ebonied Wood.

THE FOLLOWING TESTIMONIALS

HAVE BEEN RECEIVED BY

MESSRS. CHICKERING & SONS

—FROM—

THE MOST DISTINGUISHED ARTISTS OF EUROPE.

---

50 NEW BOND STREET, LONDON,
July 25, 1879.

MESSRS. CHICKERING & SONS:

Gentlemen—You have so many testimonials, that to add to the number seems useless; but we may perhaps inform you that Miss Krebs preferred to play on your Grand, at the Monday Popular Concerts to any Grand in this country.

Madame Montigny Remaury, the great French pianist, said it was so great a pleasure to play on it that she begged us to allow her to come constantly; and Mr. Santley, Mr. Lindsay Sloper, and others who have been in the States, tell us that your instruments were superior to all.

It is unnecessary for us to speak of the large sales already made in England and Scotland, as you, of course, know how considerably they have already been.

Yours obliged,

(Signed,) CHAPPELL & Co.

9 Albert Mansions, London, S. W.,
16 July, 1879.

My Dear Chappell:

I never write a testimonial, and so I have some difficulty in knowing what to say now; yet, I should like to express the extraordinary musical satisfaction and pleasure I experienced from the Chickering Grand Piano-Forte you were good enough to ask me to try yesterday. The tone is noble. I don't know which impressed me the most—its power and sonority, or its tender delicacy.

With regard to its touch, no pianist could hold any opinion save that it is perfect—it does anything that it is called upon to do. I congratulate you upon having undertaken to make such splendid instruments known in England.

Yours sincerely

(Signed,) Athur Sullivan.

Tom Chappell, Esq.

1st April, 1879, London.

Dear Mr. Chappell:

Allow me to express my thanks for your kindly giving to my disposal at last night's Monday Popular Concert, such a splendid instrument as that Grand of "Chickerings'," newly arrived from the United States, at your warerooms. The touch is as easy and agreeable to the player as the tone is grand and powerful, especially in a large room; and I must say, that playing upon it, I enjoyed very much.

With compliments, believe me,

Yours sincerely,

(Signed,) Marie Krebs.

Letter from FRANZ LISZT, the "King of Pianists.

[TRANSLATION.]

MESSRS. CHICKERING:

It is very agreeable to me to add my name to the concert of praises of which your Pianos are the object.

To be just, I must declare them perfect (perfectissisms, superlatively perfect.)

There is no quality which is foreign to them. Your instruments possess, in a supreme degree, nobility and power of tone, elasticity and security of the touch, harmony, brilliancy, solidity, charms and prestige, and thus offer a harmonious ensemble of perfections, to the exclusion of all defects.

Pianists of least pretensions will find means of drawing from them agreeable effects; and in face of such products—which truly do honor to the art of the construction of instruments—the role of the critic is as simple as that of the public; the one has but to applaud them conscientiously and with entire satisfaction, and the other but to procure them in the same manner.

In congratulating you sincerely upon the great and decisive success obtained at the Exposition at Paris, I am pleased to anticipate the happy continuation of the same in all places where your Pianos will be heard, and I beg that you accept, gentlemen, the expression of my most distinguished sentiments of esteem and consideration.

(Signed,)

F. LISZT.

ROME.

From the distinguished English Pianist and Composer,
JAMES M. WEHLI.

LONDON

MESSRS. CHICKERING & SONS:

Gentlemen—I have much pleasure in enclosing a document signed by the first composers, musicians and professors in Europe. I held your Pianos in such high estimation (*vide* my certificate), that I felt it my duty to take one of them with me to Europe to ascertain the opinion of my professional brethren. The inclosed certificate will prove how unanimous they have been on the subject. I beg to forward, at the same time, a letter I received from my friend Mr. Collard, which I am sure must be gratifying to you.

I have the honor to be, gentlemen,

Yours very truly,

JAMES M. WEHLI.

Testimonials from the most distinguished Artists in England to Messrs. CHICKERING & SONS.

LONDON.

Having played upon a Piano-Forte made by Messrs. CHICKERING & SONS, of Boston and New York, we have much pleasure in testifying to its general excellence. For sweetness and brilliancy of tone, delicacy of touch, and magnificent power for concert purposes, we consider it a really *Grand Piano-Forte, and decidedly the best we have seen of American manufacture.*

J. MOSCHELLES, *Prof. au Conserv. de Leipzig.*	JULES BENEDICT.	J. L. HATTON.
ARABELLA GODDARD.	M. W. BALFE.	SYDNEY SMITH.
G. A. OSBORNE.	CHAS. HALLE.	GIULO REGONDI.
W. KUHE.	BRINLEY RICHARDS.	ALFRED JAEL.
	RENE FAVARGER.	LINDSAY SLOPER.

Among the testimonials given to CHICKERING & SONS by the great artists of the world, we take especial pride in the following one from America's Great Pianist and Composer, Louis Moreau Gottschalk.

MESSRS. CHICKERING & SONS:

Gentlemen—Upon the eve of my departure from my native country permit me to express to you my sentiments of personal esteem and affection, and to congratulate you upon the high position which you have attained.

It was no light task to sustain worthily the dignity of a name made illustrious by your father, the founder of one of the most celebrated industrial establishments in the world.

And I remark with pride, that for a period of eleven years, in all my concerts, more than THREE THOUSAND, I have used no other Pianos than yours.

Three years ago I expressed my opinion concerning your Pianos, declaring at that time that they were as good as the best European instruments; but now, thanks to the perfection which they have attained through your constant improvements, I consider them *superior to any in the world.* As a proof of the rare solidity of their construction, I may remark that in a period of 1,100 concerts, I have never broken a string in public, although my Pianos, from constant change of locality, are exposed to all the wear of transportation, and often to the inclemency of the weather.

Their admirable distinctive merit is a signal mark of artistic progress. They are unrivaled for their singing qualities and for the harmonious roundness of their tone. There is a perfect homogeneity throughout all the registers. The upper notes are remarkable for a clearness and a purity which I do not find in any other instrument, while the bass is distinguished for power without harshness, and for a magnificent sonority.

In a word, I like and admire your Pianos so much that I shall use no other while absent in South America, and upon my return to Europe, it will be to me a point of national pride to exhibit, commend and make known their excellence.

Receive, gentlemen, the expression of

my sincere respect and affection,

L. M. GOTTSCHALK.

Letter from the world-renowned Pianist and Composer,

STEPHEN HELLER.

MESSRS. CHICKERING & SONS:

Gentlemen—I have heard and played upon your Pianos, and I can truthfully say that they have surpassed all that I had ever expected of them. I am too little acquainted with the technical parts of the Piano to enter into the details; moreover, artists, as well as the public, see only the result obtained by you as brilliant. Your Pianos reveal numerous and rare qualities; they have strength, a sonority, an equality, and at the same time a facility of touch which place them "*hors ligne.*"

(Signed,) STEPHEN HELLER.

PARIS.

Letter from MARMONTEL, Professor at the Conservatoire at Paris. The very highest authority in France.

[TRANSLATION.]

PARIS.

MESSRS. CHICKERING & SONS:

Gentlemen—Altogether independent in the question of rivalry which divides the friends of the great factors of Pianos, finding myself also without prejudice of exclusive admiration, I render always with pleasure homage to the merit of the makers who distinguish themselves by the superiority of their products. I make it, then, a duty to declare that your Pianos have a great homogeneity of sound, powerful and prolonged vibrations, a character of tone of which the quality carries and has nothing harsh—a mechanism which replies promptly and faithfully to all the variety of attack imposed by the artist.

Receive, then, my felicitations for the high recompenses which have been awarded you, and believe me your very devoted admirer,

MARMONTEL.

Certificate from Y. Von Arnold, the celebrated Russian Pianist and Composer.

At Mr. Levitt's, in Leipzig, I have examined a Grand Piano-Forte, from the manufactory of Messrs. Chickering & Sons, of Boston. It is a concert instrument of 7⅓ octaves, with regard to which I would make the following remarks:

First—The action is so finely balanced that any gradation of power can be obtained, from the most delicate lightness to the greatest force.

Second—The "singing" quality of the instrument (prolongation of sound), especially in the middle octaves, is greatly developed and is exceedingly beautiful. The bass is full, uniform, powerful, without harshness, and the *ensemble* very beautiful.

Third—Nothing finer than this instrument could be desired, with regard to power and fullness of tone. In conclusion, it must be acknowledged that this instrument is one of the most perfect-Piano-Fortes of our time.

(Signed,) Y. Von Arnold.

Leipzig.

From the well known Pianist and Professor at the Paris Conservatory M. George Mathias.

[translation.]

Paris.

Mr. Chickering:

I take this opportunity of expressing to you how much I appreciate your magnificent instruments, which, in my opinion, rank first in foreign sections of the Exposition. They offer great resources to the artists, and these latter owe you much gratitude for them.

(Signed.) George Mathias.

Letter from the Pianist and Composer, JOSEPH RUMMEL.

[TRANSLATION.]

PARIS.

MESSRS. CHICKERING.

Gentlemen—I have just come from the Exposition, and do not know in what terms to describe to you the pleasure which I have experienced in playing upon the magnificent Pianos exhibited by you. I have tried and examined many Pianos in my life, but never have I met with any possessing in a greater degree than yours the good qualities which one should expect from an instrument. It is not astonishing that they should have produced a kind of revolution in this country; and the unanimity with which the first recompense has been awarded them, prove that their superiority over all other Pianos exhibited made them merit of this distinction.

Yours truly,

(Signed,) JOS. RUMMEL.

Letter from the Pianist, FELIX GODFROID.

[TRANSLATION.]

PARIS.

MR. CHICKERING:

Dear Sir—Allow me to offer you my sincere congratulations. Your Pianos, the best in the American Section of the Exposition, are marvels. I have played upon them often, and, in my opinion, the recompenses which have been awarded you have never been better merited.

(Signed,) FELIX GODFROID.

From Asger Hammerick, member of the Imperial Jury of the Exposition Universelle, Paris, 1867, for Russia, Prussia, Sweden, Norway and Denmark.

[translation.]

Paris.

Messrs. Chickering & Sons, Boston:

Gentlemen—I have not the honor to be personally acquainted with you, but I have had the pleasure to play upon your admirable Pianos. Permit me to say to you, that, after having played the Pianos from the most celebrated manufactories of Paris, London, Berlin, Vienna, Copenhagen, and St. Petersburgh, I have never found an instrument so fully entitled to praise as yours. The tone is of extreme sweetness and vigorous force; it has not the bad qualities of the European Pianos while it has all their virtues. I have already spoken of your Pianos to M. Hector Berlioz, M. Gounod, and M. Stephen Heller, and they are all of my opinion, that we have much to do in Europe to arrive at the perfection of your method of manufacture.

Receive, gentlemen, the assurance of my perfect consideration.

(Signed,) Asger Hammerick.

Letter from the world-renowned Gounod, Composer of the Operas "Faust" and "Romeo and Juliet."

Messrs. Chickering & Sons:

I am much pleased to render justice to the incontestible worth of the magnificent Pianos which you have sent to the Universal Exposition.

Accept, I pray you, my congratulations for the recompenses which have been awarded you.

(Signed,) C. H. Gounod.

Member of the Institute, Officer of the Imperial Order of the Legion of Honor.

Paris.

Letter from the Pianist, ERNEST STOEGER.

[TRANSLATION.]

MR. CHICKERING:

Dear Sir—You have given me great delight by furnishing me an opportunity of appreciating the excellence of the Pianos which you have exhibited at the Exposition. I had already learned to what point the International Jury was surprised at their superiority; but on examining them myself, I understood their astonishment, for I partook of it. They are admirable instruments in every respect. They fully merit the high distinction they have obtained, and which cannot be disputed by the other Pianos of the American section.

Yours, etc.

(Signed,) ERNEST STOEGER.

Letter from the celebrated French Pianist and Composer, THEODORE RITTER.

PARIS.

Gentlemen—After having played with great success several times upon your magnificent Pianos, and fully appreciating their eminent qualities of precision as well as sonority, I beg you to accept my sincere congratulations.

I have experienced much pleasure in having under my fingers such a fine instrument, which responds under all circumstances to the requirements of a virtuoso.

Accept the assurances of my distinguished consideration.

(Signed,) THEODORE RITTER.

CARD.

The number of Testimonials given to us by Great Artists residing permanently in this country, or temporarily sojourning in America, is so large as to preclude the possibility of printing them all in this connection. We publish a few from the *greatest names known in art,* whose praise is too valuable to be overlooked.

CHICKERING & SONS.

Sigismund Thalberg, the great master of the Piano, writes as follows:

Since my arrival in America, I have constantly used the Pianos of Messrs. Chickering & Sons, and I can only repeat that which I have often said before—the instruments are the best I have ever seen in the United States, and will compare favorably with any I have ever known.

S. Thalberg.

From the brilliant Pianist, Gustav Satter.

Messrs. Chickering & Sons:

Gentlemen—I wish to thank you for the use of your Piano-Fortes, which you have so kindly furnished me for my four concerts in New York, and to say, in this connection, that the opinion that I expressed three years ago has been, more than confirmed to me by the continued use of your instruments, viz: that for volume and pure quality of tone, with nicety of articulation, they are unequaled. Truly, the reputation of the Chickering Pianos is well deserved.

I remain yours, very truly.

Gustav Satter.

Certificate from Herr Carl Reinecke, successor to the positions of Mendelssohn, both in the Conservatoire and as Conductor of the celebrated "Gewandhause Concerts" in Leipzig.

I hereby assert and affirm that the Grand Piano-Forte of Chickering & Sons, Boston and New York, which I have tried and examined, is one of the finest instruments that ever came to my notice.

Leipzig. Carl Reinecke.

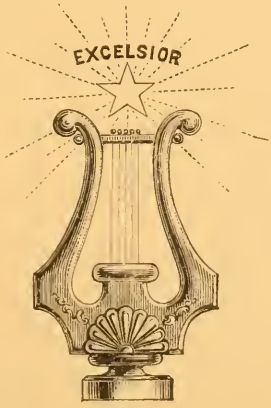
CAUTION!

THE great reputation of the CHICKERING PIANOS has induced many unscrupulous persons to manufacture, and attempt to sell cheap and worthless imitations of the "CHICKERING PIANOS." One man in Massachusetts actually obtained a change of his name to Chickering, by special Act of Legislature, for the express purpose, as it afterward transpired, of manufacturing what he called "Chickering Pianos." Purchasers will therefore notice that the firm name is

Chickering & Sons,

and that this name is cast in large letters in the iron plate.

CHICKERING & SONS beg to call the attention of the Artistic World to the fact, that they manufacture their various Scales of UPRIGHT and GRAND PIANOS in every style of case, and finish them to match any combination of wood.



A FEW PRACTICAL HINTS

ON THE

PROPER CARE OF THE PIANO.

Temperature, Dampness and Extreme Dryness.

OUR American climate is very severe in its effects upon poorly made Pianos. The great variations in temperature during the different seasons of the year render it impossible for any but the best Pianos made with the iron frame, (introduced by Mr. JONAS CHICKERING,) to remain uninjured. The original adoption of the iron frame by Mr. CHICKERING in the year 1837, was almost entirely owing to the necessity of overcoming the effects of the great climatic changes of the United States.

The most delicate parts of the Piano necessarily being of wood, the fittings and joints of which are adjusted with the greatest nicety, extreme heat or dampness is very detrimental to their well-being. The mercury should not be allowed, if possible, to arise above seventy-five degrees, nor to fall below forty in the room in which the Piano is kept. The Piano should not be placed where the hot air from the heater, stove or grate is thrown against it. Care should be taken to place the instrument where its entire surface will be subjected, as nearly as possible, to the same degree of temperature, as nothing will so soon put a Piano out of tune as being kept with one end cool and the other warm, as is frequently the case when an instrument is placed between the hot air from a heater and the cold air which in winter is always falling within one or two feet of the windows. A sudden change of twenty degrees in temperature will put the best Pianos slightly out of tune. A change of temperature, therefore, in a heated house should be gradual. Dampness is more to be feared in summer than winter. Do not place the Piano near open windows, and be particularly careful that the instrument is closed at night.

GREAT

INTERNATIONAL EXHIBITION.

LONDON, 1851.

A GRAND TRIUMPH.

CHICKERING & SONS

WERE AWARDED THE

GRAND PRIZE MEDAL.

This was the First Exhibition in Europe of the Full Iron Frame, as Invented and Applied by JONAS CHICKERING, which has since been copied by all the makers of the world.

The Chickering Piano is the Standard of the World.

EXPOSICION INTERNACIONAL,
DE CHILE, 1875.

Another Grand Triumph.

CHICKERING & SONS

WERE AWARDED THE

FIRST GRAND PRIZE MEDAL,

AND A DIPLOMA OF ESPECIAL DISTINCTION,

FOR THEIR PIANOS,

OVER ALL COMPETITORS,

At the Great International Exhibition at

SANTIAGO DE CHILI, 1875.

THE CHICKERING PIANOS

Are Legitimately the Standard of the World.

UNITED STATES

CENTENNIAL EXHIBITION 1876.

CHICKERING & SONS

WERE AWARDED THE

FIRST GRAND MEDAL

AND SPECIAL DIPLOMA.

Add to these Special World-Renowned Triumphs the knowledge that OUR PIANOS have been adjudged

93 FIRST PRIZE MEDALS,

at State and County Exhibitions in the United States; that OUR PIANOS HAVE THE ENDORSEMENT OF THE GREAT PIANISTS OF THE WORLD; that we have MADE AND SOLD OVER 53,500 of our Celebrated Instruments, and you will realize the force of our claim, viz.: that

The Chickering Piano is the Standard of the World.

CHICKERING & SONS'

GRAND, SQUARE AND UPRIGHT

PIANO-FORTES

HAVE BEEN AWARDED

THE HIGHEST PREMIUMS

Ever Given to Any Piano Manufacturers

IN THE WORLD.

The use of the **CHICKERING PIANOS** by the greatest Pianists, Art Critics and Amateurs, has given to the **CHICKERING PIANOS** an universal prestige and reputation far above all other Pianos manufactured in this country or Europe. The overwhelming verdict of the very highest Art talent, including Dr. Franz Liszt, Gottschalk, Dr. Hans Von Bulow, Louis Plaidy, Stephen Heller, Carl Reinecke, Marmontel, Arabella Goddard, and hundreds of other masters of the Art, places the **CHICKERING PIANOS** of to-day at the head of the entire list of Pianos made in the world, proving them

SUPERIOR TO ALL OTHERS.

CHICKERING & SONS' Enormous Manufactory is the Largest Piano Manufactory in the World, and nearly twice as large as any other in the United States.

SIXTY PIANOS EACH WEEK are made in this immense Establishment and sent to all parts of the world to be used in the Art circles of France, Germany, Italy, the West Indies, and South America.

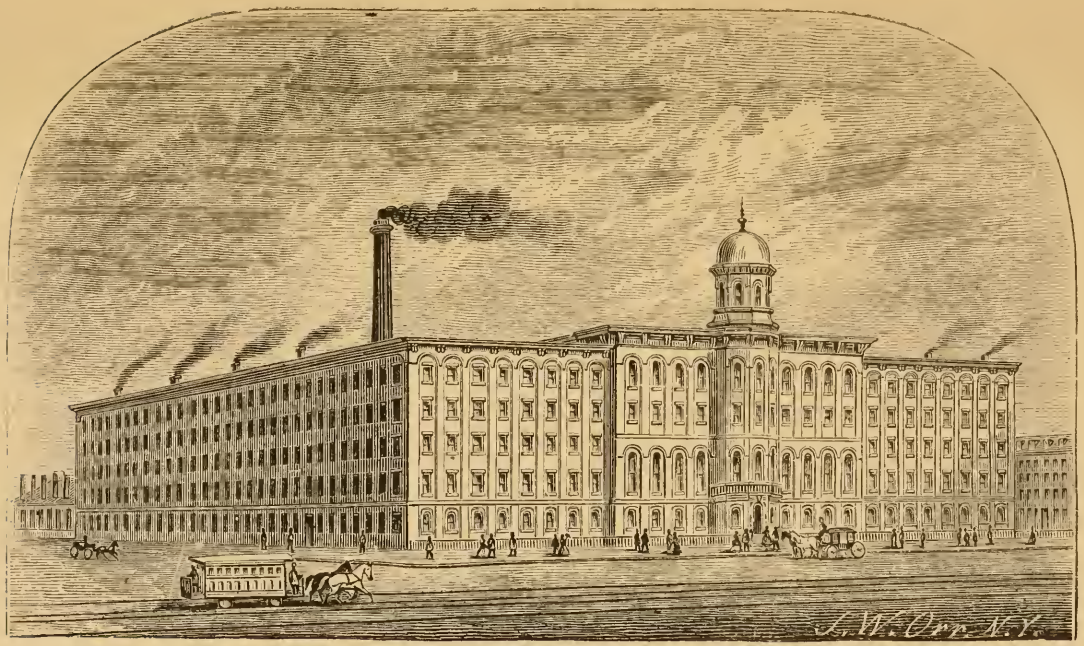
THE FOREIGN DEMAND FOR CHICKERING PIANOS began at the time that CHICKERING & SONS were awarded the Grand Medal at the Great International Exhibition at London, 1851, and it has steadily increased.

EVERY PIANO MADE AND SOLD BY CHICKERING & SONS IS WARRANTED FOR FIVE YEARS.

A Few Facts About Prices.

THE policy to which we have conscientiously adhered ever since the foundation of our house has been *never to sacrifice quality of material and workmanship and cheapness of price.* The impossibility of judging critically of the durability of a Piano until the instrument is tested by use induces unscrupulous makers to employ the cheapest of material and workmanship without any regard to the durable qualities of the instrument. This is done in order to tempt the public by an apparently low price, whereas the profit on this class of Pianos is larger than on a thoroughly well made instrument sold at such prices as those we maintain. The fact that the prices of our Pianos are somewhat higher than those of the class known as "cheap pianos" is owing *entirely* to the difference in the *quality* of the workmanship and materials used in their construction. In order that a Piano shall be durable it is necessary that the *very best* of everything used in Piano manufacture shall be employed. It is very poor economy (excluding the question of the undesirableness of a Piano of poor tone) to purchase Pianos that, from their price, are seemingly cheap. In a short time such instruments will surely become worthless.

The cry which is raised about the large price which is demanded by the best makers, "being the charge for the reputation of the Piano," is entirely without reason, as the competition which exists between the first-class manufacturers works as effectually to reduce profits to the lowest possible point as among those makers who send out an inferior and cheap instrument, and whose claims for patronage are based entirely upon their implied assurance *that they can accomplish the impossibility of giving to buyers more than the value of their money.*



Chickering & Sons' Piano Manufactory.

CHICKERING

PIANOS.

THE BEST IN THE WORLD.

REASONS FOR BUYING THE CHICKERING PIANO.

1st.—The Chickering Pianos have been exhibited in competition with the Pianos of all the best makers in the world, and have, in EVERY INSTANCE, WITHOUT A SINGLE EXCEPTION, TAKEN THE FIRST PRIZES IN ADVANCE OF ALL OTHERS.

2d.—There are now in use over **54,000** Chickering Pianos. Last year Chickering & Sons manufactured and sold more Pianos, by several hundred, than any other first-class Piano maker in the United States.

3d.—A Piano is usually a purchase of a life-time, therefore, "THE BEST IS THE CHEAPEST." Buy of a house whose representations can be believed, and whose business to-day, at the end of fifty-four years of prosperity, is larger than that of any other maker, and whose Pianos are endorsed as the BEST by the Exposition at Paris, London and Chile, and by unanimous testimony of the most noted Art Institutions and Artists of the world.

J. W. Orr & Co., Engravers and Printers, 113 Liberty St., N. Y.